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Diasporic Experience: Celebration of Hybrid Identity in Manjushree Thapa's *Seasons
of Flight*

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Letter of Recommendation

Ms. Susmita Pathak has completed her thesis entitled “Diasporic Experience: Celebration of Hybrid Identity in Manjushree Thapa’s *Seasons of Flight*” under my supervision. She carried out her research from Jan 2024 to July 2024. I hereby recommend her thesis to be submitted for viva voce.

.....

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Letter of Approval

The thesis entitled “Diasporic Experience: Celebration of Hybrid Identity in Manjushree Thapa’s *Seasons of Flight*” submitted to the Central Department of English, Tribhuvan University, by Susmita Pathak has been approved by the undersigned members of the Research Committee.

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Susmita Pathak

Diasporic Experience: Celebration of Hybrid Identity in Manjushree Thapa's *Seasons of Flight*

Abstract

This study examines the portrayal of diasporic experiences in Manjushree Thapa's novel Seasons of Flight, focusing on how it celebrates the creation of hybrid identities. The central issue is the emotional and cultural dislocation experienced by diasporic individuals, a compelling subject in our increasingly interconnected world. The hypothesis posits that Thapa's narrative not only reflects the struggles of displacement but also highlights the resilience and adaptability that lead to the formation of new, hybrid identities. Using Homi K. Bhabha's concept of ambivalent man and theory of cultural hybridity and Salman Rushdie's ideas on the fluidity of diasporic identities, this study explores how characters navigate their cultural and emotional landscapes. Findings reveal that Thapa effectively portrays the dynamic process of identity formation, emphasizing the celebratory aspects of hybrid identities. This analysis offers a nuanced understanding of the complex interplay between identity and adaptation, highlighting the transformative potential within the diasporic experience.

Key Words: Diaspora, Identity, Culture, Ambivalence, Hybridity, Experience, Complexities, Celebration

In the ever-expanding tapestry of contemporary literature, narratives of diaspora have emerged as powerful conduits for exploring the intricacies of identity, belonging, and cultural ambivalence. This paper embarks on a journey into the captivating realm of diasporic experience within the pages of Manjushree Thapa's novel, *Seasons of Flight*. Guided by the profound theoretical frameworks of Homi K. Bhabha's notion of an 'ambivalent man' and theory of cultural hybridity and Salman

Rushdie's concept of diaspora, this research investigates deep into the thematic intricacies that render *Seasons of Flight* an engaging microcosm of diasporic experiences.

Today's world witness unparalleled movements of individuals across borders and continents, leading to the emergence of diasporic communities. Scholars have long grappled with understanding the multifaceted nature of diasporic existence, often encapsulated by feelings of ambivalence, longing for a distant homeland, and the negotiation of complex identities. It is within this context that Homi K. Bhabha's concept of ambivalence and Salman Rushdie's expansive theory of diaspora become invaluable theoretical tools. Bhabha's 'ambivalent man' embodies the notion of ambivalence as a foundational element of diasporic identity, while Rushdie's diaspora theory frames diaspora as a rich and dynamic phenomenon that transcends geographical boundaries, encapsulating the hybridity and fluidity of identities. *Seasons of Flight* provides a rich canvas for the examination of these theoretical constructs. Set against the backdrop of Nepali migrants in the United States, the novel intricately weaves together narratives of loss, adaptation, and transformation. Through its characters, it invites us to scrutinize the complex interplay of identities, the nostalgia for a homeland left behind, and the challenges of negotiating a sense of belonging within a diasporic community.

This study seeks to explore and celebrate the hybrid, evolving, fluid nature of diasporic identity as portrayed in *Seasons of Flight*. Through an analytical lens informed by Bhabha and Rushdie, the characters' journeys is navigated, unraveling their diasporic experience as a tapestry of ambivalence and hybridity. By immersing selves in the world of Thapa's characters, it illuminates the universal themes embedded within their specific experiences, shedding light on the broader discourse

of diaspora in recent globally interconnected world. Ultimately, this exploration serves as a testament to the enduring power of literature to reflect, challenge, and celebrate the complexities of human existence in an ever-globalizing world.

Seasons of Flight is a novel penned by Manjushree Thapa, a Nepali-Canadian author, and was first published in 2010. This literary work unfolds against the backdrop of the United States, serving as a poignant narrative canvas upon which Thapa paints a rich tapestry of diasporic experiences. The novel's storyline intricately weaves together the lives of Nepali immigrants, each grappling with their own unique challenges and aspirations. As the characters navigate the complexities of life in a foreign land, they confront themes of identity, displacement, cultural adaptation, and the intricate dance between preserving their heritage and assimilating into their new surroundings. *Seasons of Flight* is deeply rooted in the author's own experiences as a member of the Nepali diaspora, infusing the narrative with a personal touch and a profound understanding of the immigrants' journey. Thapa's exploration of ambivalence, a central theme in Homi K. Bhabha's diasporic theory, resonates throughout the novel as the characters negotiate the conflicting facets of their cultural identities. The novel has received critical acclaim for its evocative storytelling, rich character development, and its ability to transcend cultural and geographical boundaries to illuminate universal human experiences. In essence, *Seasons of Flight* stands as a compelling testament to the complexities of diasporic identity, cultural adaptation, and the enduring human quest for a sense of belonging in a foreign land.

The novel narrates the life of Prema, a young girl hailing from a small village in Nepal that has been scarred by the ravages of war. Prema's childhood is marked by a profound loss: her mother's repeated, unsuccessful efforts to give birth to a son ultimately led to her mother's untimely death. This tragic event deeply impacts

Prema, shaping her perspective on love, relationships, and childbirth. She views these aspects of life as fraught with risk, influenced by the belief that her mother's unwavering love for her father drove her to persist in trying to bear a son, ultimately leading to her tragic demise.

Prema was an excellent student during her school years and received love and care from her father. Her younger sister, Bijaya, eventually joined the Maoist rebels and went to live in the forest with their battalion. As Prema grew older, she relocated to a town for her job with an NGO, where she met Rajan, the man she had developed deep feelings for. Her life revolved around these significant characters until she received an unexpected call regarding her acceptance for a Diversity Visa (DV) application, a form she had filled out casually at the request of a child in a local cafe. As she grappled with the decision to stay or leave, her surroundings underwent numerous changes, including the mysterious disappearance of Kancha, who had been apprehended by the military. Ultimately, Prema chose to leave, leaving behind all her memories of her homeland. Even after relocating to the United States, she deliberately distanced herself from Nepalese and anything associated with Nepal.

In the diverse and multi-ethnic city of Los Angeles, Prema repeatedly finds herself in the position of having to clarify that she is not Indian and does not speak Spanish because she is not Mexican, Italian, or Spanish. She often faces the challenge of explaining that 'Nepal' is distinct from 'Nippon' and bears no relation to 'nipple,' Naples, or pasta. Feeling disconnected and adrift, Prema chooses to avoid forming relationships with other Nepali immigrants and severs ties with her father, who waits for her, and her unattached lover. Instead, she opts to live with complete strangers, spends her days caring for a wealthy elderly widow, and frequently finds herself alone at night. However, her life takes a turn when she encounters Luis, who becomes her

fragile connection to a more stable American life, at least temporarily. Yet, even when you are thousands of miles away, reinventing oneself demands more than just physical distance.

However, Prema discovers that she stands apart from these individuals, prompting her to embark on a soul-searching journey once more. It is during this quest that she encounters an endangered species of butterfly, which offers her a profound sense of belonging. The novel documents Prema's transformative journey from her humble village in Nepal to a bustling American town, her evolution from a Nepali to an American, and her efforts to navigate and adapt to these significant changes. The narrative also weaves in accounts of the events that unfolded in Nepal during and after the civil war through the experiences of various characters. It plumbs into how Prema's life, thoughts, and behavior undergo profound changes as she grapples with shifting times, locations, cultures, and customs.

After the publication of this novel, it has been analyzed and studied upholding different perspectives by various writers. Harihar Poudel, in his article "A Plead to Nepali Diaspora: An Urge for Homecoming," focuses on diasporic identity, accessing multiple domains of the global society. Similarly, James Clifford, in this article "Diasporas: The Blurring of Territorial Boundaries and Cross-Cultural Practices," gives priority to cross-cultural practices, that played a pivotal role in changing the definition of diaspora and diasporic experience. Moreover, Tanka B. Subba, in his article "Living the Nepali Diaspora in India: An Autobiographical Essay," focuses on the concept of self and other, one can be a part of others that can be equivalent to self and so on. Some of the writers and their analyses have been described as below.

Harihar Poudel, in his article "A Plead to Nepali Diaspora: An Urge for Homecoming," prioritizes the conventional notion of diaspora, saliently prevails and

persistently strikes the mind of the thinkers. Conventionality has undergone a radical change in terms of perception and practicality. As Harihar Poudel mentions: “In the past, however, Diasporic existence was the cause of political upheavals and unpleasant situations. But these days’ people tend to accept this identity- with a sense of pride and honor. People getting foreign citizenship rights, green cards and other forms of permanent settlements exhibit some sense of superiority in their attitude” (76). In earlier times, diasporic existence often emerged as a consequence of political upheaval and adverse circumstances, often involving forced migration or displacement, leading to challenging and traumatic experiences. However, contemporary attitudes towards diasporic identity have shifted significantly. Today, individuals who attain foreign citizenship, green cards, or permanent residency often view their diasporic status with a sense of pride and honor. This transformation in attitude can be attributed to improved economic prospects, greater recognition and celebration of cultural diversity, access to education and opportunities, increased acceptance and integration into host societies, and the connectivity afforded by globalization. While this newfound sense of superiority may vary among individuals and communities, it reflects the changing dynamics of a globalized world and the evolving perceptions of diaspora, highlighting the complex interplay between identity, belonging, and the globalized reality of the present day.

Similarly, according to James Clifford, in his article “Diasporas: The Blurring of Territorial Boundaries and Cross-Cultural Practices,” have played a pivotal role in changing the definition of diaspora and diasporic experience. In this regard, literature has become a key apparatus to unlock the mystery and disclose the shadowed dimension. As James Clifford asserts:

Diasporas usually supposes longer distances and a separation more like exile: a constitutive taboo on return, or its postponement to a remote future.

Diasporas also connect multiple communities of a dispersed population.

Systematic border crossings may be part of this interconnection, but multi-locale diaspora cultures are not necessarily defined by specific geopolitics.

(304)

Diasporas typically entail the dispersion of a community across considerable geographical distances, often accompanied by a sense of separation that can resemble exile. A fundamental characteristic of diasporas is the existence of a constitutive taboo on returning to the homeland, or at the very least, a postponement of any such return to a distant future. Diasporas, by their nature, establish connections between multiple communities within the dispersed population. While systematic border crossings may play a role in this interconnectedness, it's important to note that the cultures of multi-locale diasporas are not necessarily defined solely by specific geopolitical factors. Rather, they evolve and thrive through the complex interplay of cultural, social, and historical forces that transcend national borders and are often shaped by the experiences of displacement, adaptation, and transnational communication.

Moreover, S. Noyingbeni Yanthan, in his article "Diasporic Consciousness in Jhumpa Lahiri's *The Namesake*," states that, disentangling self from the origin may seem peculiar to the people residing in the nation; however, the circumstances they retain are quite significant to be considered before interrogating them regarding their positionality. Culling self from the native land does not mean forgetting the origin, it is an autonomous practice to develop self from the clutch of limitation, instead. As Yanthan writes:

Diasporic literature could be examined using several significant features.

Firstly, it is based on the knowledge of a homeland; a place from where the displacement occurs. Secondly, diasporic literature provides descriptions of rough journeys undertaken for various reasons. Thirdly, diaspora provides accounts of another intellect of place away from homeland. Fourthly, one could read how homeland made characters behave in a far of land either accepting or rejecting new cultural codes of their new intellect of place.

Therefore, when reading diasporic literature, we can learn how and why some people choose to migrate to another country either voluntarily or due to other reasons, and how they get used to living peacefully elsewhere, but losing home and homeland. (4-5)

Diasporic literature encompasses several key features that offer valuable insights into the experiences of individuals and communities undergoing displacement. Firstly, it is rooted in a profound connection to a homeland, serving as the point of origin for the diasporic journey. Secondly, diasporic literature often vividly recounts the arduous journeys undertaken for various motivations, which can include political strife, economic pursuits, or seeking refuge. Thirdly, it provides a window into the intellectual and emotional connection to a place far removed from the homeland, illustrating the complexities of maintaining cultural ties across distances. Fourthly, it delves into how the homeland shapes the behavior of individuals in a foreign land, examining the process of adapting to or resisting new cultural norms and codes. Therefore, when engaging with diasporic literature, readers gain insights into the motivations behind migration, voluntary or otherwise, and the intricate process of adjusting to life in a new land while grappling with the sense of loss and longing for one's home and homeland.

Finally, Tanka B. Subba, in his article “Living the Nepali Diaspora in India: An Autobiographical Essay,” claims that, it is not necessary to circumscribe one to a fixed nationality and geographic stagnation, rather one can be a part of others that can be equivalent to self. Nepali people, for instance, residing in foreign countries are not, mandatorily, supposed to accept Nepal as their permanent and ultimate settlement, although, the love and affection they carry for the nation is invincible: “The point of reference for the diasporic Nepalis is, and perhaps will always be Nepal. But they no longer depend on Nepal for cultural or literary reinforcements, as they once did, and are no more oriented towards Kathmandu, as they were till about the 1970” (230). This suggests that for the diasporic Nepali community, Nepal remains a significant point of reference and cultural anchor. However, there has been a noticeable shift in their relationship with Nepal over time. In the past, diasporic Nepalis heavily relied on Nepal for cultural and literary influences, and their orientation was primarily towards the capital city, Kathmandu. This orientation likely stemmed from the fact that Kathmandu served as the cultural and political center of Nepal. However, as the passage indicates, this dependence and focus on Nepal have diminished in more recent years. Diasporic Nepalis, while still maintaining a connection to their homeland, have become more self-sufficient in terms of cultural and literary expressions. They have diversified their sources of influence and are no longer solely reliant on Nepal, reflecting the evolving nature of diasporic communities and their ability to adapt and forge their own cultural identities beyond their place of origin.

Taking the point of departure from the above-described critics and writers, this research focuses on the analysis of this novel regarding the celebration of fleeting identity and backdrops of diasporic experience. Most of the research has been conducted in the field of diaspora and its impacts. Diasporic Nepali literature,

hybridity, ambivalent identity, cosmopolitanism and transnationalism, for instance, are some of the researched fields, so far. Moreover, a specific study of the representation of minorities and the positionalities of women are also the area accommodated in Manjushree Thapa's *Seasons of Flight*. Through Prema personal life narratives, this study claims that the novel sheds light on how diasporic individuals negotiate their cultural and emotional connections to their homeland while forging new identities in their adopted country, contributing to a broader understanding of the complexities and transformations inherent in diasporic experiences.

As a methodological framework, this study derives from theoretical lens of Homi K. Bhabha's notion of an 'ambivalent man' and theory of cultural hybridity and Salman Rushdie's concept of diaspora. To consolidate and substantiate the argument in regard to Nepali literature, this paper focusses on the study of some Nepali thinkers. Besides this, the study articulates the ideas of some of the south Asian diasporic writers and brings the literary domain, slightly, into consideration.

Homi K. Bhabha's notion of an 'ambivalent man' and theory of cultural hybridity as articulated in his book *The Location of Culture*, encapsulates the complex and multifaceted nature of identity within the context of diaspora. Bhabha asserts: "Hybridity is the sign of the productivity of colonial power, its shifting forces and fixities; it is the name for the strategic reversal of the process of domination through disavowal, that is, the production of discriminatory identities that secure the 'pure' and original identity of authority" (112). Bhabha contends that individuals in such situations experience a deep ambivalence characterized by a simultaneous attraction to and rejection of the dominant culture and its norms. This ambivalence stems from the interaction between diverse cultures, resulting in a hybrid identity that challenges

strict categorization. The ‘ambivalent man’ embodies a state of in-betweenness, navigating the tensions between different cultural influences and worldviews, ultimately challenging traditional notions of identity, authority, and power. Bhabha’s concept underscores the dynamic and fluid nature of identity formation in a globalized world, highlighting the complexities of belonging and cultural negotiation in diasporic contexts.

Homi K. Bhabha’s concept finds resonance in Manju Shree Thapa’s novel, *Seasons of Flight*, particularly within the context of the characters’ experiences as members of the Nepali diaspora in the United States. Bhabha’s notion of ambivalence refers to the complex interplay of attraction and rejection experienced by individuals caught between different cultures and identities. In the novel, Prema and other characters grapple with a sense of ambivalence as they navigate their dual identities: their Nepali heritage and their experiences in America. It serves as a valuable lens for interpreting the diasporic experience depicted in *Seasons of Flight*. The characters’ ambivalence and hybridity mirror the complex interplay of cultural identities, desires, and rejections experienced by individuals navigating the Nepali diaspora in the United States, making Bhabha’s theory a relevant framework for understanding their experiences in the novel.

Salman Rushdie’s concept of diaspora in his book *Imaginary Homelands: Essays and Criticism 1981-1991*, is a compelling exploration of the complexities and dynamics of dispersed communities in the modern world. Rushdie argues that: “Diaspora demands an imaginative identification with a past that is not ‘our own’, a memory that is manufactured, invented, and part of a genealogy of sources that has been erased” (10). Rushdie’s perspective on diaspora as a complex and imaginative engagement with history and memory, challenging conventional notions of identity

and belonging. It emphasizes the creative and dynamic nature of diasporic communities, highlighting their role in reshaping cultural landscapes through diverse narratives and experiences. Rushdie, drawing from his own experiences as a member of the Indian diaspora, challenges traditional notions of exile and displacement. He envisions diaspora as a multifaceted and dynamic phenomenon, transcending geographical boundaries and encompassing the diverse experiences of migrant populations. Rather than viewing diaspora solely through the lens of loss and longing for a distant homeland, Rushdie emphasizes its vitality and potential for creative cultural production. His concept underscores the idea that diasporic communities, while physically scattered, remain connected through shared cultural experiences and narratives, contributing to a global cultural exchange that enriches and reshapes the cultural landscape of both the homeland and the adopted country.

Salman Rushdie's concept of diaspora, which emphasizes the vitality and creative cultural production of dispersed communities, can be related to Manju Shree Thapa's novel, *Seasons of Flight*, particularly in the context of the Nepali diaspora. In the novel, the Nepali immigrants in the United States, including the protagonist Prema, are portrayed as a vibrant diasporic community. They grapple with the challenges of adapting to a new culture while preserving their Nepali heritage. Rushdie's idea of diaspora as a dynamic force is reflected in the characters' experiences as they navigate the complexities of their new lives in America. Despite being physically distant from Nepal, they maintain strong cultural connections through traditions, language, food and shared experiences. This sense of cultural continuity aligns with Rushdie's vision of diaspora as a source of cultural exchange and enrichment gives support to the 'celebration of hybrid identity.'

Furthermore, *Seasons of Flight* also highlights the role of storytelling and narrative in the diasporic experience, which is another aspect emphasized by Rushdie. The characters in the novel often share stories and memories of Nepal, creating a sense of community and preserving their cultural identity through oral traditions. Salman Rushdie's concept of diaspora as a dynamic and culturally creative force resonates with the portrayal of the Nepali diaspora in the novel, where the characters' experiences and cultural connections exemplify the vibrancy of diasporic communities.

Manju Shree Thapa's novel, *Seasons of Flight*, provides a rich ground for a textual analysis that explores the diasporic experience and the celebration of a hybrid identity. This exploration is framed within the theoretical framework of Homi K. Bhabha's notion of an 'ambivalent man', as articulated in his book *The Location of Culture*. Thapa's narrative unfolds a poignant tale of displacement, cultural hybridity, and the search for identity among the Nepali diaspora. The protagonist, embodies the ambivalence that Bhabha theorizes, existing in a state of in-betweenness, negotiating her identity in the interstices of multiple cultural and social realms. "She lived, now, in America, in a spare, uncluttered flat with a transient feel. Her only memento from home was an ammonite, a lustrous stone the color of shale, the shape of a lopsided egg" (12). It effectively captures the alienation and internal conflict experienced by the narrator in the city. The vivid imagery, introspective tone, and symbolic language contribute to a powerful exploration of identity, assimilation, and the complexities of navigating cultural landscapes. It also encapsulates the struggle of the protagonist to reconcile her past with the present, echoing Bhabha's concept of ambivalence. The city becomes a metaphorical space where identity is both contested and transformed, reflecting the complex negotiation of cultural identities within the diaspora.

Bhabha's essay further illuminates this complexity through the idea of ambivalent, wherein "the boundary becomes the place from which *something begins its presencing* in a movement not dissimilar to the ambulant, ambivalent articulation of the beyond" (5). The notion of ambivalence is employed to shed light on the intricate dynamics of cultural interactions and identity formation. The assertion that 'the boundary becomes the place from which something begins its presencing' suggests that boundaries, typically seen as static limits, take on a dynamic role in the emergence of new cultural elements or identities. The use of 'ambulant, ambivalent articulation of the beyond' further emphasizes the complexity inherent in this process. By likening the movement across boundaries to an ambulant journey and highlighting its ambivalent nature, Bhabha underscores the simultaneous coexistence of conflicting forces within these cultural intersections. The articulation of the beyond, far from being a straightforward progression, involves a nuanced interplay of diverse elements, reflecting the intricacies of cultural negotiation and transformation within the context of these boundaries, highlighting the ambivalence inherent in the diasporic experience.

Scholar Laura P. Z. Izarra, in her article "Locations and Identities in Irish Diasporic Narratives," offers a perspective that aligns with Bhabha's theories. Izarra argues, "Diasporic literature serves as a powerful medium for negotiating identity, reflecting the complexities of a world marked by migration and cultural exchange" (342). The power of diasporic literature lies in its ability to serve as a vehicle for individuals to navigate and express their identities in the context of migration and cultural exchange. By capturing the nuances of diasporic experiences, literature enriches our understanding of the complexities inherent in a globalized world marked by diverse cultural intersections. This aligns with Thapa's narrative, where the

characters navigate the intricate web of diasporic existence, reinforcing the fluid nature of identity within the diaspora.

Initially, the analysis of *Seasons of Flight* within the theoretical framework of Homi K. Bhabha's notion of an 'ambivalent man' provides a deep understanding of the diasporic experience to go through complexity depicted in the novel. Thapa's exploration of identity, ambivalent, and cultural hybridity resonates with Bhabha's theories, creating a compelling narrative that resonates hybrid nature of identity within the Nepali diaspora. Izarra further enriches the analysis, emphasizing the significance of diasporic literature in capturing the complexities of identity negotiation in a globalized world.

Furthermore, novel emerges as a rich tapestry of diasporic experiences, set within the Nepali diaspora in the United States, intricately weaves a narrative that resonates with the complexities of Bhabha's ambivalence. The narrator reflects:

Meg had a brother, Jake, who lived in a place called Atlanta in the state of Georgia. Jake and his wife had two children. 'I love kids!' Meg declared often, sometimes in the middle of nothing. She was, herself, in relationship, a committed relationship, with a man named Luke. 'He's a typical guy,' she would say. 'Terrified of marriage. Anyways.' She was hoping to get married after finishing her nursing degree. 'I want lots of kids! I just can't help it. I see kids and I think gotta get me some of those!' Prema founded Americans so curious she could not help studying each one. (31)

The incident has affected Prema deeply making her feel differently towards love, relationships and childbirth, thinking of them as risk taken. It explores the complexities of personal growth, trauma, and the ways in which pivotal events shape the individuals. It invites readers to delve into the character's emotional landscape,

unraveling the intricate layers of her perceptions and responses to life's fundamental aspects. Thapa's narrative appears to use this incident as a lens through which the character's identity, relationships, and understanding of love undergo a profound and transformative journey, contributing to the broader exploration of diasporic experiences and the complexities of identity within the novel. This introspective moment encapsulates the ambivalence inherent in diasporic identity, where cultural expectations impact personal perspectives, illustrating Bhabha's emphasis on the complex negotiation of identity.

To understand cultural expectations and its impact on personal perspectives, Bhabha's notion of Hybridity provides a theoretical framework for understanding the transformative potential of cultural encounters. Hybridity, in Bhabha's terms, refers to the emergence of new cultural forms and identities as a result of the interaction between different cultures. It underscores that these interactions are not simply about one culture dominating or absorbing another; instead, they produce something new and unique. This concept can illuminate how personal perspectives are shaped by cross-cultural exchanges, leading to the formation of hybrid identities that don't fit neatly into predefined categories.

Hybridity involves ambivalence, but it focuses more on the transformative potential of cultural encounters. Bhabha asserts: "When cultures come into contact, there is often a blending and remixing of traditions, languages, symbols, and beliefs" (25). When cultures come into contact, the interactions between them can lead to a complex process of blending and remixing that has significant social, cultural, and historical implications. This process, often referred to as 'cultural hybridity,' has several key dimensions that illustrate how cultures influence each other, creating new forms of identity, expression, social norms and belief. This process can challenge and

disrupt existing cultural expectations and thoughts, creating space for new identities to emerge.

This concept resonates with characters in novel who navigate the intricate space of hybridity, negotiating their identities in a foreign land while maintaining a connection to their Nepali roots. For example, Prema's contemplation of accepting a Diversity Visa embodies the tension between embracing the new and preserving the old, a reflection of the ambivalent space Bhabha explores in the hybridity, is connected to the Thapa's characters to reinsulate the difficulties of understanding new people and new place.

A broader contextualization. Christiane Schlote, in her article, "Interpreters of Transnationalism: South Asian American Women Writers," discussing diasporic identity, notes, "*Seasons of Flight* exemplifies the ambivalence and negotiation of identity within the diasporic experience" (396). The statement underscores the novel's role as a literary exploration of the intricate dynamics of diasporic identity. It suggests that through the characters and narrative of novel, Thapa captures the ambivalence and negotiation inherent in the diasporic experience, contributing to a deeper understanding of the complexities surrounding identity (Identity of being a mother) in the context of migration and cultural displacement. This aligns seamlessly with the research, emphasizing how the novel encapsulates the hybrid nature of identity transformation within the diasporic community.

Seasons of Flight peels back the layers of diasporic experiences, presenting a canvas where diasporic sensibilities are showcased and the fluidity of identity is examined, echoing the profound exploration of ambivalence within Bhabha's theoretical framework. Thapa's storytelling serves as evidence of the intricate dance of identity within the diasporic realm, enriching the broader conversation on diasporic

sensibilities. It transcends mere personal narrative to become a significant literary contribution, delving into the nuanced negotiation of identity in diasporic settings. By embracing diasporic sensibilities and acknowledging the fluidity of identity, the novel adds depth to discussions on diasporic literature, providing readers with a nuanced and insightful journey through the diverse experiences of individuals navigating the complexities of culture, belonging, and identity within diaspora. For instance, in the character of Prema, who immigrates to the United States from Nepal, we witness the challenges of reconciling her Nepali heritage with her new American identity. Thapa skillfully showcases Prema's internal struggle as she navigates between her cultural roots and the pressures of assimilation.

Similarly, the novel unfolds as a tapestry of in-betweenness to identity negotiation, cultural hybridity, and the nuanced dance between assimilation and the preservation of one's roots within the Nepali diaspora. It paints a vivid metaphorical picture of the diaspora, using the imagery of 'Little Nepal' (Name given to a small village in America) and a sense of celebration as a family member in a group. This literary construction serves as a gateway to the exploration of diasporic identity, encapsulating the multifaceted nature of the diaspora experience:

'Always say thank you to foreigners.' When Neeru said 'foreigners', she meant Americans . . . There was little more to Little Nepal than twenty-odd families living in cream-colored houses, all belonging to the same landlord, a Marathi man who was said to have ties to the Mumbai underworld. Prema paid Neeru and Sushil a rent of 200 dollars for her room and additional 100 for food and utilities . . . Prema joined in, like a family member. (111)

As Prema departs Nepal, she encounters a Nepali couple named Neeru and Sushil and begins residing with them as tenants. Neeru's perception of Americans as foreigners

highlights the ambivalence present in the novel. This ambivalence gradually transitions into an exploration of hybrid identity, portraying the complexities of cultural identity and interpersonal dynamics within a distinctive and interconnected neighborhood. Through a diverse array of individual narratives, the novel showcases the intersection of assimilation and resistance, prompting the narrator to reflect on the intricate balance between the longing for acceptance and the preservation of cultural heritage. In essence, the novel encapsulates the essence of diasporic experience by celebrating the multifaceted nature of identity in an increasingly interconnected global landscape.

The concept of hybridity encapsulates the duality of cultural blending, where elements of differing traditions combine to form something new, often challenging rigid categorizations. In this context, Prema navigates their identity through a complex interplay of cultural influences, creating a unique hybrid persona that resists straightforward classification. As she moves through the city, the exploration of 'Little Nepal' underscores the continuous negotiation between embracing aspects of the dominant culture and maintaining ties to traditional heritage. Bhabha claims that: "Hybridity isn't merely a fusion of cultures but a dynamic space where cultural boundaries are blurred, leading to innovative identities and expressions" (28). It means that the concept of hybridity goes beyond a simple blend or fusion of different cultures. It represents a dynamic space where cultural boundaries become porous and fluid, allowing for the emergence of innovative identities and expressions. This journey illustrates Bhabha's notion of hybridity, highlighting the tension between embracing new cultural forms while staying rooted in a personal or community identity. For example, in America, Prema was neither Nepali nor American, she was something in between, something undefined. This in-betweenness made her feel free,

capable of becoming anyone she wanted, but it also left her untethered, unanchored in the cultural norms she once knew:

Prema did not feel this love. Instead, she recalled her mother's bedroom shrine, crowded with the gods: Krishna, Parvati, Shiva, Laksmi, the avatar of Bishnu in a fossil. Had her mother felt the divine love that this mata was whispering about? Even as her love for Prema's father made her lose her life? . . . and where would it lead? What followed dating, having a relationship, and moving in together? Marriage. Childbirth. A dread seeped through her. Shit, as the Americans said. Shit. Damn. Goddamn. Hell. Fuck. (180)

This transformation often leads to a broader questioning of established norms, as hybrid identities challenge monolithic conceptions of culture and create a sense of fluidity that can be both empowering and unsettling.

Yi Wei Chew's article "Projections of Diasporic Sensibilities through Travel: Wong Kar Wai in/and 'My Blueberry Nights,'" provides a scholarly perspective on diasporic literature. Chew asserts, "Diasporic fiction serves as a dynamic space for the negotiation and reimagining of identity" (67). This resonates with the thematic core of *Seasons of Flight*, where characters negotiate their identities within the diaspora. This idea, in conjunction with Bhabha's theories, enhances the understanding of how Thapa's novel contributes to the broader discourse on diasporic literature. Returning to the text, a reflective moment surfaces the echoes of tradition reverberated in the unfamiliar, creating a symphony of cultural interplay. Yet, within this harmony, discerned dissonant notes, a reminder of the ambivalence that accompanied every step on foreign soil. This encapsulates the intricate dance between tradition and the unfamiliar, capturing the Prema's navigation of diasporic existence. The echoes of tradition, akin to Bhabha's concept of mimicry, resound in the unfamiliar setting,

embodying the ambivalence that accompanies the diasporic experience. The novel encapsulates the essence of diasporic experience to celebrating the multifaceted nature of identity within a globalized world. One example of this is Prema's struggle with the idea of independence and personal freedom, which she encounters in America. In Nepal, her life was largely defined by familial expectations and societal norms, which prescribed a certain path for her. However, in the United States, she is introduced to a culture that places a high value on individualism and self-reliance. In the novel Thapa writes: "Americans driving one person to a car. She wanted their lives for herself" (116). This contrast forces her to reconcile her traditional upbringing with the newfound possibilities of her life abroad, ultimately leading her to forge a unique, hybrid identity that incorporates elements of both cultures.

The idea that diaspora transcends mere physical relocation highlights the profound nature of the protagonist's journey. It goes beyond simply moving to a new place; it delves into a deeper, soulful realm. This metaphorical understanding implies that the diasporic experience is inherently life-changing. In the narrative, Prema's transformation from a rural villager to someone who begins to forget her past life in Nepal signifies her embrace of a new identity. This involves a significant inner journey and adaptation that goes beyond the outward changes in her surroundings.

The narrator reflects:

She had deliberately cut off contact with home. Early on in Little Nepal, she had bought a phone card and telephoned her birth village. After the operator had fetched her father, she had told him she had found work. 'Chhori, you're on your way, then,' he had said in his soft, gravelly voice . . . She never called home again. She stopped looking up the news of Nepal on the internet, and let

her email account expire. Instead, she scoured the newspaper for information about America. (115-16)

Prema embodies the liminal essence of diasporic experiences, vividly expressing the intricate layers of such encounters. Her journey encapsulates the soul's exploration, the delicate balance between remembering and adapting, the diverse facets of identity, and the simultaneous embrace of tradition and evolution. These elements collectively weave a rich tapestry depicting the protagonist's navigation through the intricate landscape of diasporic identity. By celebrating both continuity and change, there's a positive recognition of the transformative aspect of the journey. Rather than perceiving continuity and change as opposing forces, the protagonist embraces their coexistence, welcoming the hybridity born from the convergence of tradition and adaptation.

Hybridity is a multifaceted concept that encapsulates the nuanced negotiation of cultural norms and expectations, allowing individuals to navigate between different cultures while retaining their distinctiveness. In this framework, hybridity is not about exact replication but about combining and reinterpreting elements from various cultural backgrounds. The phrase "Almost the same but not quite" (89) highlights the essence of hybridity, which involves a blend of familiar elements with unique characteristics that set it apart. The word 'almost' reflects a close approximation to one cultural tradition, underscoring the visible adaptations made by individuals or groups. However, the addition of 'but not quite' introduces a hint of difference, indicating a divergence from complete conformity and signaling the creation of something new and unique.

This divergence represents the creative potential within hybridity. It shows that while individuals may embrace certain cultural norms to fit in or find common

ground, they also maintain a degree of independence and distinctiveness. The ‘not quite’ reflects a conscious choice to retain personal or cultural identity, even as one navigates different cultural landscapes. This is particularly relevant in the context of diasporic experiences, where individuals must balance the need for integration with the desire to preserve their heritage. For example, the journey of the protagonist reflects this hybridity. As she explores her place in a new cultural environment, she adopts certain traits and customs while simultaneously retaining a connection to their roots. This duality demonstrates the ambivalence inherent in hybridity, an embrace of new possibilities without fully relinquishing the past. It embodies the balance between adapting to new cultural contexts and preserving a sense of identity and continuity.

Nandi Bhatia’s essay “Women, Homelands, and the Indian Diaspora” contributes to the exploration of hybridity. Bhatia suggests that “diasporic literature serves as a platform for resistance and negotiation, providing a space for marginalized voices to contest dominant narratives” (518). This aligns with Thapa’s narrative, where the protagonist’s journey to ‘Little Nepal’ becomes an exploration of hybrid identity amidst competing cultural influences, reflecting the fluidity and complexity of cultural interaction. The novel illustrates the balance between continuity and change, tradition and adaptation, encapsulating Bhabha’s notion of hybridity as a dynamic process where cultural boundaries are redefined.

In Thapa’s novel, the diasporic journey represents a transformative experience, where the protagonist navigates a multicultural environment, embracing new cultural elements while maintaining a connection to their roots. This negotiation mirrors the essence of hybridity, where traditional values and practices coexist with new cultural influences, creating a unique hybrid identity. The encounter with ‘Little Nepal’ is a key moment in this process, serving as a microcosm of the broader

diasporic experience, where identity is continuously shaped by interactions with both the familiar and the foreign. It highlights the inherent ambivalence within hybrid identities, the push and pull between cultural heritage and assimilation, continuity and change. This ambivalence is a source of creativity, allowing for a broader range of expressions and perspectives. As the protagonist navigates this hybrid space, they challenge conventional narratives, demonstrating that identity in a globalized world is far from static, it is a living, evolving construct that reflects the complex interplay of cultural influences.

Thus, the novel becomes a testament to the transformative power of hybridity, illustrating how diasporic experiences can reshape cultural narratives and create new spaces for identity formation which is celebrated. It shows that hybrid identities are not only about blending cultures but also about questioning and redefining what it means to belong, offering a richer understanding of identity in a multicultural context. *Seasons of Flight* emerges as a literary canvas where the celebration of hybrid identity unfolds within the ambivalence of diasporic existence. The interplay of assimilation and resistance, mirrored in the protagonist's journey to 'Little Nepal', aligns seamlessly with Bhabha's work. Izarra, Schlote, Chew and Bhatia further enrich the analysis, emphasizing the broader relevance of diasporic literature. Overall, Thapa's novel becomes a testament to the intricate negotiations of identity, offering a nuanced exploration of the diasporic experience within a framework that celebrates the hybrid nature of cultural identity.

To comprehend the diasporic experience celebrated in the text, Salman Rushdie's conceptualization of diaspora provides a theoretical framework. In his essay, Rushdie articulates the idea of diaspora as a condition of simultaneous presence and absence, where individuals inhabit multiple cultural spaces. Thapa's narrative

mirrors this intricate dance between presence and absence, as her characters navigate the tension between their cultural roots and the adopted homeland. Manjushree Thapa writes:

The following Saturday she moved, ordering a taxi even though Sushil had offered to drive her. She did not want him and Neeru to know where she was going. She wanted to leave, just go. Get as far away as she could from the past... Finally, she thought as she got off on the dry, grassy hill with rickety houses. Thinking: I have reached America at last. (121-22)

This all means, Prema, who is living in the house of Sushil and Neeru in America did not like to be in contact with any Nepalese, neither staying in America nor from Nepal. She seems, she wants such land where nobody knows her. Her high level of individuality is reflected here. More than this, she takes a decisive step toward independence and a fresh start, emphasizing her need to keep her destination confidential from Sushil and Neeru. The decision to leave reflects a profound yearning to distance herself from a troubled past. As she arrives at her destination on a dry, grassy hill with modest houses, the reader senses her anticipation and relief. Finally, she thought as she got off on the dry, grassy hill with rickety houses. Thinking: I have reached America at last, encapsulates a mix of emotions, symbolizing not just a physical journey but a metaphorical arrival, marking the beginning of a new chapter in her life in America.

Analyzing the text through Rushdie's idea of diaspora, encapsulates the complex and dual nature of diasporic identity. The metaphor of reaching America implies an intimate connection to distinct cultural environments. The fragrance, she wants to leave, just go, symbolizes the richness and allure of diverse cultural experiences, yet simultaneously, the bewilderment that arises from navigating the

complexities of these dual identities. This encapsulates the essence of diasporic identity, echoing Rushdie's assertion that the diasporic experience is a celebration of a hybrid identity, one that transcends geographical boundaries and cultural binaries. Drawing parallels with Rushdie's notion of a 'fluid identity,' Thapa's characters embody a fluid and dynamic sense of self, resisting fixed categorizations. As Rushdie contends, "diaspora is not merely about physical displacement but a psychological and cultural dislocation that leads to the creation of a hybrid identity" (9). Thapa's characters, caught in the ebb and flow of different mentality, exemplify this hybridity, embracing their diverse cultural influences. Through this, the novel articulates the celebration of a hybrid identity that is both a source of empowerment and a challenge to conventional notions of belonging.

Thapa's narrative strategy aligns with Salman Rushdie's concept of diaspora as a condition of constant negotiation and transformation. By foregrounding the multiplicities of identity and illustrating the porous nature of cultural boundaries, Thapa challenges stereotypes and presents a more authentic and nuanced depiction of the diasporic experience. In doing so, she contributes to a broader conversation on identity, belonging, and the evolving nature of cultural affiliations in the diaspora. For instance, Sean Carter, in his article "The Geopolitics of Diaspora" argues, "*Seasons of flight* skillfully challenges traditional diasporic narratives by foregrounding the multiplicities of identity, illustrating the porous nature of cultural boundaries" (57). This observation aligns with Rushdie's concept of diaspora as a transformative force that defies rigid categorizations. The text intertwines with external discourse, accentuating the relevance and universality of the diasporic experience portrayed in *Seasons of Flight*. In alignment with Salman Rushdie's theories, Thapa's narrative challenges the dichotomy of insider and outsider, dismantling fixed notions of

identity. The characters' metaphorical journey to America in the novel mirrors Rushdie's assertion that diasporic identity is not a static concept but a dynamic and evolving force. As Rushdie posits, "Diaspora may be the condition of a minority, but it is also the condition of a majority" (58). Thapa's exploration of diasporic experience encompasses a universal dimension, transcending the experiences of a specific community to resonate with a broader audience. Primarily, it can be assumed that, the celebration of a hybrid identity, the fluidity of cultural boundaries, and the dynamic nature of diasporic experiences are intricately woven into the narrative. Thapa's work emerges as a testament to the transformative power of diasporic identity, challenging conventional notions and celebrating the multiplicity inherent in the human experience.

Furthermore, Rushdie illuminate's diaspora as a state of simultaneous presence and absence, where individuals straddle multiple cultural realms. Thapa's novel echoes this sentiment, as illustrated in a novel:

Prema thought back to what Luis had said, early on, about life in America being about working and shopping and paying taxes and dying. It was not true that Luis's life was empty. Yet, she was not the only one who was adrift . . . A few weeks later, Luis suggested she move into his flat, and she readily said yes. Ahe was going to move in with her boyfriend . . . And she told Meg, Meg cried, 'Oh no! This means I have to find another tenant. (138-39)

Prema reflects on Luis's earlier characterization of life in America as a mundane cycle of work, shopping, taxes, and death. Despite acknowledging that Luis's life is not necessarily empty, Prema feels a sense of disconnection, recognizing that she is not alone in her feelings of being adrift in this new environment. When Luis proposes that she move into his flat, she agrees, marking a significant shift in her life. However,

the emotional complexity is revealed when she shares this news with her friend Meg, who, rather than expressing happiness for Prema's new relationship, reacts: "Oh no! This means I have to find another tenant" (139). This moment encapsulates the challenges and unexpected turns that come with forging connections and building a sense of home in a foreign land, where relationships and living arrangements are intricately intertwined. It vividly encapsulates the intricate and layered nature of diasporic identity. This metaphorical portrayal is rich in symbolism, providing a poignant glimpse into the complex interplay of linguistic, cultural, and experiential elements that define the protagonist's sense of self in the diaspora. This metaphorical expression also captures the complex interplay of cultural influences and the ever-present sense of departure from one thought and arrival of different, mirroring Rushdie's idea of diasporic existence as a perpetual negotiation of multiple identities.

Conventional diasporic narratives often adhere to a linear trajectory, where characters grapple with the challenges of assimilation into a new culture while preserving elements of their heritage. Thapa, on the other hand, disrupts this traditional narrative by placing a central focus on the fluidity of identity. In this connection, Bishupal Limbu, in his article "Democracy, perhaps: Collectivity, Kinship, and the Politics of Friendship," argues, "*Seasons of Flight* disrupts conventional diasporic narratives by foregrounding the fluidity of identity, illustrating how it transcends fixed cultural boundaries" (102). The term 'fluidity' implies a constant state of change and adaptation, suggesting that characters in her narrative do not conform to fixed and static cultural categories. Instead, they navigate a complex web of cultural influences, embracing the fluctuation of different identities. This aligns with Rushdie's argument that diaspora involves a continual reimagining and renegotiation of identity. Thapa's novel thus becomes a nuanced exploration not just

of a specific community's experience but a universal commentary on the evolving nature of identity in a diasporic context.

The act of departing from one homeland and arriving in other leaves an indelible mark on the individual and their cultural shift, creating a complex and textured nature. "The mata then began to sing: 'Jaya Krishna, jaya Krishna Radhe swami jaya jaya.' Everyone started to clap. Prema looked at Luis. He too was clapping. 'Jaya Krishna, jaya Krishna, Radhe swami jaya jaya'" (182). It captures the essence of the novel's diasporic experience, echoing the intricate interplay of identities within the Nepali community. The rhythmic repetition of 'Jaya Krishna, jaya Krishna, Radhe swami jaya jaya' during the mata's singing becomes a symbolic celebration of a shared cultural and spiritual heritage among the diaspora. The act of everyone, including the protagonist Prema and her companion Luis, clapping in unison underscores an evolving sense of identity that transcends geographical boundaries. It also hints at an exploration of how the novel captures the nuances of diasporic existence, portraying identity as a dynamic and infectious force that binds individuals across diverse backgrounds within the Nepali diaspora.

Salman Rushdie's profound perspective on the transformative nature of diasporic experiences is seen in this work of art. He emphasizes the dynamic evolution of identity in the diaspora, suggesting that one's past or origin is not the sole defining factor. Instead, the essence of diaspora lies in the ongoing process of becoming, wherein individuals continuously negotiate, adapt, and shape their identities in response to the complex interplay of diverse cultural influences. This perspective challenges static and fixed notions of identity, highlighting the fluid and forward-looking nature of diasporic experience. It echoes the idea that diaspora is not a static condition but a dynamic journey of self-discovery, where individuals redefine

themselves through a continuous interweaving of past, present, and future cultural experiences. He contends, “Diaspora is not about what you were, but what you have become” (20). This assertion resonates with Thapa’s narrative, as her characters undergo transformative journeys, shedding fixed cultural identities and embracing a dynamic and evolving sense of self. Thapa’s celebration of a hybrid identity aligns with Rushdie’s emphasis on the diasporic condition as a continuous process of becoming, emphasizing the fluidity and adaptability inherent in diasporic experiences.

Seasons of Flight emerges as a groundbreaking work that disrupts conventional diasporic storytelling by placing a central focus on the emotional landscapes of displacement. Thapa intricately weaves a narrative that delves into the intricate, often overlooked, emotional dimensions of the diasporic experience. Instead of adhering to a linear trajectory of physical displacement and cultural assimilation, the novel sheds light on the nuanced and subjective aspects of identity formation. By foregrounding the emotional journey of characters from Nepal to ‘Little Nepal’ to metaphorical America to clapping Radhe swani Jaya Jaya, Thapa invites readers to empathize with the complexities of diasporic existence, transcending mere geographical boundaries to psychological formation of self. The novel becomes a testament to the intricate interplay of emotions, memories, and cultural influences, challenging traditional narratives and contributing to a more nuanced understanding of diasporic identity as a deeply personal and evolving tapestry. Here, Sam George, in his article “South Asian Diaspora” argues that: “the emotional landscapes of displacement, offering a nuanced exploration of identity that transcends geographical boundaries” (402). This observation aligns with Rushdie’s conceptualization of diaspora as a condition that goes beyond mere physical displacement, emphasizing the emotional and psychological dimensions of the diasporic experience. Thapa’s

narrative, therefore, stands as a testament to the novel ways in which diasporic identities is explored and celebrated in literature.

All these reveals a profound celebration of hybrid identity. Thapa's characters embody the layered and evolving nature of diasporic identity. The interplay of personal histories, cultural displacements, and anticipations of new horizons reflects the palimpsestic quality of diasporic existence. Rushdie's concepts further illuminate Thapa's narrative, emphasizing the transformative nature of diaspora. George underlines the innovative aspects of Thapa's approach, contributing to the broader discourse on diasporic identities, encapsulating the richness and complexity of the novel's exploration of diasporic experiences.

Finally, the characters navigate and celebrate their identities, reflecting the shared and transformative nature of diasporic experiences where the traditional Nepali food as diasporic experience and Mexican boyfriend as complex and dynamic nature of diaspora is celebrated: "Momos! Prema exclaimed. Can you believe? Momos in America!' Beeru let out a short' breaking laugh. Turning to the waiter, she said, in English, 'Juan, this is my Prema-bahini. My younger sister from Nepal. She has a Mexican...' boyfriend" (197). The exclamation of 'Momos in America!' by Prema with her brother Beeru captures a moment of cultural recognition and celebration within the Nepali diaspora. The encounter with Momos, a traditional Nepali dish, in an American setting becomes a symbolic representation of the diasporic experience explored in the novel. Prema's excitement reflects the discovery and preservation of cultural elements in an unfamiliar context, emphasizing the adaptability and resilience of identity across borders. The introduction of Beeru, who proudly identifies Prema as her younger sister from Nepal with a Mexican boyfriend, exemplifies the complex and dynamic nature of diasporic identities is celebrated in the novel.

Rushdie's essay further provides a theoretical framework for understanding the diasporic condition, emphasizing the fluid and dynamic nature of identity. He argues that "diaspora is not merely about the scattering of a community but involves the creation of new, hybrid identities that resist fixed categorizations" (21). It encapsulates the transformative nature of diasporic experiences. Rather than viewing diaspora solely as a dispersion of people, Rushdie emphasizes the dynamic process of identity formation that occurs in the intersection of cultures. The term 'hybrid identities' underscores the blending of diverse cultural elements, reflecting a synthesis that defies rigid classifications. This perspective challenges the notion of fixed, singular identities, highlighting the adaptability and resilience inherent in diasporic communities. Rushdie's concise articulation captures the essence of a fluid and evolving diasporic experience, where individuals navigate the intricate interplay between their heritage and the diverse landscapes of their adopted homes, fostering a rich tapestry of identity that transcends traditional boundaries. Thapa's characters embody this notion as they navigate between their Nepali roots and the diverse cultural landscapes of their adopted homes, forging identities that are both rooted and cosmopolitan.

Moreover, this aligns with Thapa's narrative, highlighting the hybrid aspects of the diasporic experience and the interconnectedness among different voices within the discussion, leading to a more nuanced view of the diasporic perspective. Thapa's depiction of identity in *Seasons of Flight* demonstrates how characters struggle with the shifting nature of their cultural connections. The interplay between Rushdie's theoretical insights and Thapa's narrative allows for a nuanced examination of how diasporic experience manifests in literature. Neerru in a novel hugged Prema in the American way whereas Sushil exchanged polite namaste. The narrator reflects:

“Then, unexpectedly, she hugged Prema in the American way, but awkwardly. Their arms got in the way, blocking. Sushil and she exchanged polite namastes” (121). This illuminates the complexities of identity, in-betweenness, belonging, cultural shifting, transformative nature and the perpetual sense of flight that defines the diasporic condition. Bringing these elements together allows for a thorough analysis that honors the hybrid nature of diasporic identity, reflecting the interconnectedness and common experiences of individuals as they navigate the complex transitions in their journey.

Overall, the analysis explores how the characters in *Seasons of Flight* navigate the complex terrain of diasporic existence, highlighting the ambivalent nature of their identities as they grapple with the simultaneous pull of multiple cultural influences. Homi K. Bhabha’s framework proves instrumental in understanding the nuances of this ambivalence, shedding light on the tensions and contradictions inherent in diasporic identity construction. The analysis delves into Salman Rushdie’s expansive theory of diaspora, enriching the interpretation by emphasizing the novel’s celebration of a hybrid identity. The analysis carefully dissects how Thapa’s work transcends conventional boundaries of identity, illustrating the fluidity and adaptability of diasporic subjectivities. By interweaving theory and literary exploration, the analysis contributes to a nuanced understanding of diasporic experience and the ways in which Thapa’s novel becomes a locus for celebrating identity in a diasporic context. The analysis not only provides a profound study of *Seasons of Flight* but also establishes a significant dialogue between the theoretical frameworks of Bhabha and Rushdie, offering a cohesive interpretation of the novel’s thematic richness. It unveils the intricate tapestry of cultural influences, conflicts, and celebrations woven into the characters’ identities, providing a compelling contribution to the broader discourse on diasporic literature and identity construction.

In conclusion, the exploration of diasporic experience in Manju Shree Thapa's *Seasons of Flight* unveils a profound celebration of hybrid identity. Thapa skillfully navigates the complex terrain of diaspora, illustrating how the interconnectedness of individuals within the Nepali diaspora contributes to the dynamic nature of identity. Through the characters and their journeys, Thapa highlights the fluidity of identity and the transformative power of shared experiences. The novel serves as a testament to the resilience of individuals who navigate the intricate tapestry of diasporic life, embracing a sense of belonging that transcends geographical boundaries. It is a celebration of cultural diversity, the richness of heritage, and the enduring spirit of those who carry their identity across borders. Thapa's work urges readers to reflect on the humanity that binds individuals across diverse backgrounds, ultimately fostering a deeper understanding and appreciation for the complexities inherent in diasporic existence.

In essence, *Seasons of Flight* connects individuals in a journey of self-discovery. Thapa's storytelling not only illuminates the struggles and triumphs of the Nepali diaspora but also invites readers to embrace the universality of the human experience. Through the celebration of hybrid identity, the novel becomes a powerful narrative that bridges gaps, fosters empathy, and reinforces the idea that, despite the physical distances that separate us, our interwoven stories and connections form an intricate mosaic of collective identity that is both enduring and transformative.

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